

Desde la tierra al éter

Una nueva peregrinación al Popol Vuh

(Suite solar para saxofón y pianoforte)

Para Valerie Vidal

Juan Luis de Pablo Enríquez Rohen

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'First prize' at the graduate level

Songs of Love, (2005) Soprano & Pianoforte

University of Houston - Moores School of Music

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"Creativity and common sense should still have equal say in the matter".
- anonymous

Dedico esta obra a todos los pueblos del Anáhuac y al Corazón,
que su legado siga enseñándonos sus alegres tradiciones, y su paz.

¡Oh, tu Tzacol, Vitol! ¡míranos, escúchanos!
¡No nos dejes, no nos desampares,
oh dios, que estás en el cielo y en la tierra,
Corazón del Cielo, Corazón de la Tierra!
¡Danos nuestra descendencia, nuestra sucesión,
mientras camine el Sol y haya claridad!
¡Que amanezca, que llegue la aurora!
¡Danos muchos buenos caminos, caminos planos!
¡Que los pueblos tengan paz, mucha paz, y sean felices;
y danos buena vida y útil existencia!
¡Oh tú, Huracán, Chipi-Caculhá, Raxa-Caculhá,
Chipi-Nanauac, Raxa-Nanauac, Voc, Hunahpú, Tepeu,
Gucumatz, Alom, Qaholom, Ixpiyacoc, Ixmucané,
abuela del Sol, abuela de la luz!
¡Que amanezca y que llegue la aurora!
¡Oh, Corazón del Cielo, Corazón de la tierra!"

- Popol Vuh

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Las seis danzas :::::

Fiesta en tierra de dioses

"En la esplanada de Huracán"

La ciudad bajo el agua

"...de colores, ondas y burbujas y a lo largo la ciudad"

Monólogo Solar

"plegaría por la danza del Sol"

Tango a fuego lento

"...hacia la luz desde lo que arde"

Triple aliento solar

"de los consejos y sapiencias de Gucumatz, iun canon!"

Éter

"Desde el meztizaje"

Notas explicativas:

Desde la tierra al éter es una suite de seis danzas para saxofón y piano.

Dicho modelo se entrelaza con los siguientes tres temas:

- 1) La experimentación musical sobre distintas permutaciones de una serie numérica y arquetípicamente antigua.
- 2) Los seis elementos alquímicos llevados a su decantación, o; un proceso de purificación (*De la tierra al éter*).
- 3) Una fiesta en peregrinación hacia una cosmovisión antigua, en donde los dioses son planetas y espectros solares, aquí, en el tiempo y el espacio.

Notes:

Desde la tierra al éter is a suite of six dances for saxophone and piano.

As a model, this suite is set along with these three subjects:

- 1) The musical experimentation of permutations on a proposed numerical and archetypal ancient serie.
- 2) The six alchemy elements through a process of decantation or a process of purification (*From earth to ether*).
- 3) A festive journey through ancient worlds where the gods are themselves stars as well as planets; time and space.

Desde la tierra al éter

Notas de interpretación:

Sigo inspirado en los dioses y tradiciones indígenas de mi región.

Recientemente leí el Popol Vuh maya; se me antojó escribir una nueva aventura para ofrecerles fiesta y ritual a éstas fuerzas protectoras que son muy antiguas en la región del Anáhuac.

Seis movimientos basan su lenguaje en una secuencia de intervalos, números y notas íntimamente ligados a la secuencia existente a partir de nuestro Sol y sus planetas hasta los siete tipos en espectro de estrellas. He trabajado arduamente en ésto desde hace pasados catorce años y funciona. Mucho podrá ser encontrado, a su debida manera, en el acercamiento a mis recientes y diferentes obras que abordan éste fascinante tema 1, o incluso en el Calendario Azteca o en los números de las puertas de Uxmal, que son exáctamente los mismos. Ésta pieza es un nuevo experimento a partir de ésta misma serie pero transpuesta sobre las tres notas que no aparecen en la serie completa. (los griegos llamaban a estas tres notas ajenas *las tres parcas* (D#, E, Bb); Cloto, Laquesis y Atropos; los aztecas las llamaban *las Tres esquinas del tiempo*; Ilhuitl, Tochpan y Mixcóatl. Mezclando entonces, las series resultantes y sobreponiéndolas con la original, conseguí la armonía y el material.

La serie numérica, dual y palindrómica:

7 = Sol

789e26e50853235805e62e987 - 76530839269e0e96293803567

Performance notes:

I so much still feel very attracted to the gods and indigenous traditions of my region.

Recently I read the Popol Vuh of the Maya. I flirted with the idea of writing music for a new adventure.

This time, an adventure to veneer these ancient forces of the region of Anahuac.

These six movements for Saxophone and Piano reflect on a note/number sequence which appears to be intimately linked, as in resemblance, to the sequence of elements in our solar system and the seven spectral types of the stars. I have worked arduously on this throughout the last fourteen years. It works.

A lot of this ideas can be studied in my recent compositions as well as studies around the music of the spheres 1, and also on the reading the aztec calendar, circle by circle, or on counting the numbers in the doors at the city of Uxmal, which embody exactly the same number serie used here.

Desde la tierra al éter is a new work based on the same serie but transposed to the three notes that are never present in such intervalic serie (D#, E, Bb). According to the greeks, these were the *three fates*; Lachesis, Clotho & Athropos; the aztecs called them the *Three Stones of Time*; Ilhuitl, Tochpan & Mixcóatl.

Mixing and per-mutating these rows with the original, I found new and interesting harmonic and thematic materials.

The numerical row; a dual palindrome:

Where 7 = G

789e26e50853235805e62e987 - 76530839269e0e96293803567

1. *Moonshines on Tepeilhuitl*, (Fantasia for pianoforte) 2003. *Embrace*, (Organ voluntary) 2004. *Songs of Love*, (Soprano & Piano) 2004. *Citlallipopoca-papálotl*, (Solo Fute) 2005. *Orbital mechanics*, (Guitar, Viola & Flute) 2006. *Imagen Protegida*, (Chamber singers) 2006.

Desde la tierra al éter

El contenido en la forma:

La transformación es el propósito. Hacia un mejor guerrero. Una peregrinación como las de Cervantes, de cambio.

La primera danza, es una fiesta brava que basa su contenido armónico en la superposición de las series propuestas. El movimiento melódico se basa en los arquetipos planetarios y celestes que cada número posee. Es el terreno. Tomé en libertad el dejar escritos en la partitura los nombres de los arquetipos; es decir; los nombres de los planetas, estrellas y personajes. El carácter de la fiesta es fuerte, como una fiesta primitiva. Una fiesta en la tierra de Tepeu-Gucumatz, el principio creador del hombre quién en su propia unión es Huracán la trinidad más antigua del maya (De acuerdo con la cuadratura de la serie y los arquetipos supuestos puede leerse como Saturno y Urano y Neptuno).

La segunda pieza hace alusión a alguna ciudad devorada por el mar. Agua, la vida marina y la ciudad bajo burbujas. La serie, por su característica palindrómica puede verse como un círculo o un cuadrado al doblarla simétricamente. Así, este movimiento comienza en un nuevo ángulo de dicho cuadrado (a partir del número 'dos' en lugar del 'siete'). Utilizo también un recurso al que llamo *la suma del catorce*, que es la suma de los extremos del cuadrado, o sea; la suma de los dos números que ocupan los dos lados de los ángulos hechos por la unión de dichas series.

La tercera danza es un monólogo que contiene la serie original y alguno que otro ornamento para embellecer ésta.

La cuarta danza es un tango melódico con un acompañamiento rítmico, aumentado y palindrómico que se repite.

La quinta danza está basada tonalmente en 'Sol' y contiene un juego palindrómico y canónico en las series.

La sexta danza es una meditación a través de la contemplación. También construido a partir de las mismas series; sus movimientos armónicos gravitatorios se entrelazan con las aperturas y clausuras de la serie interválica propuesta.

The mare in its form:

The purpose: transformation. Towards a better warrior. A voyage like the ones by Cervantes; change thru adventure.

The first dance is a celebration that bases its harmonic content in the superposition of the proposed series. The land. The melodic movement is based on the celestial and planetary archetypes; precisely; the names of planets and stars. I took the liberty of writing each archetype on the score to facilitate this understanding. The character of the piece is strong as a primitive festivity. It is a festivity for Tepeu- Gucumatz, creator of man and in its own union the most ancient trinity of the Maya.

According to the squareness of the serie and the archetypes proposed it can be said of Saturn y Uranus & Neptune.

The second dance makes an allusion to a city devoured by an ancient sea. Water, marine life and a city below all. The serie, because of its palindrome characteristic, can be seen as a circle or as a square when bent at the 4 corners. This movement starts at the opposite angle of the square (number 2 as opposed to 7).

I use a resource that I call *the sum of fourteens*, which is the sum of the opposite sides of the whole serie when bent.

The third dance is a monologue that contains the original serie and a few ornaments for the purpose of elegance.

The fourth dance is a melodic tango with a continuous rhythmic and palindromic accompaniment in augmentation.

The fifth dance is based tonally in 'G' and contains a palindromic and canonic game in its series.

The sixth dance is a meditation through contemplation. It is also built with the same intervalic serie. It moves twice presenting aperture and closure on the proposed intervalic serie.

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La partitura está escrita en ' Do '

Fiesta en tierra de dioses

"En la esplanada de Huracán"

Juan Luis de Pablo Enríquez Rohen

(2006)

Allegro furioso ma giocoso (M.M. ♩ = c. 120) **Rubato es posible**

Alto Saxophone

f

Allegro furioso ma giocoso (M.M. ♩ = c. 120) **Rubato es posible**

Piano

ff

marccato ma legato

Sol

Cometas

(One pedal per each complete measure)

4

Sax.

Mercurio

Venus

Pno.

6

Sax.

mf

f

Tierra

Luna

Pno.

8

Sax.

Marte

Atlante

Pno.

10 *mp* *espressivo* *mf*

Sax. Júpiter Cometas/interiores

Pno. *mp* *espressivo*

12 *mf* *f* *mf*

Sax. Lunas Saturno

Pno. *mf* *f*

14 *f*

Sax. Urano Neptuno

Pno.

16 *mf* *f*

Sax. Plutón Cometas/exteriores

Pno. *tr*

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26 *mf* *f*

Sax.

Estrellas/G(Sol) Cometas

Pno. *ff*

28

Sax.

Mercurio Venus

Pno. *mf* *f*

30

Sax.

Tierra Luna

Pno.

32 *tr*

Sax.

Marte Vulcano

Pno.

34 *frullato* *f*

Sax.

Pno. Júpiter Cometas/interiores

Measures 34-35. Saxophone part: Measure 34 has a rest, followed by a series of eighth notes with a 'frullato' (trill) effect. Measure 35 continues with eighth notes. Piano part: Measure 34 has a chord for 'Júpiter' (F#4, C#5) and a bass line. Measure 35 has a chord for 'Cometas/interiores' (F#4, C#5) and a bass line.

36 *mf* *mf* *f*

Sax.

Pno. Lunas Saturno

Measures 36-37. Saxophone part: Measure 36 has a crescendo from *mf* to *f*. Measure 37 continues with a crescendo. Piano part: Measure 36 has a chord for 'Lunas' (F#4, C#5) and a bass line. Measure 37 has a chord for 'Saturno' (F#4, C#5) and a bass line.

38 *espressivo*

Sax.

Pno. Urano Neptuno *espressivo*

Measures 38-39. Saxophone part: Measure 38 has a crescendo from *mf* to *f*. Measure 39 continues with a crescendo. Piano part: Measure 38 has a chord for 'Urano' (F#4, C#5) and a bass line. Measure 39 has a chord for 'Neptuno' (F#4, C#5) and a bass line.

40 *mf* *f*

Sax.

Pno. Plutón Cometas/exteriores

Measures 40-41. Saxophone part: Measure 40 has a crescendo from *mf* to *f*. Measure 41 continues with a crescendo. Piano part: Measure 40 has a chord for 'Plutón' (F#4, C#5) and a bass line. Measure 41 has a chord for 'Cometas/exteriores' (F#4, C#5) and a bass line.

42 *mf* *f*

Sax.

Estrellas/D

Pno.

Planetas Vagantes

44 *avivando*

Sax.

Estrellas/B

Pno.

Púlsar

avivando

46 *ff* *f*

Sax.

Estrellas/D

Pno.

Estrellas/B

48 *mf* *f* *Ritenuito* *a tempo* *Diminuendo*

Sax.

Estrellas/A

Cometas/interestelares

Pno.

Ritenuito *a tempo*

Molto ritenuto

51 *mp*

Sax.

Estrellas/G(Sol)

Pno. *Molto ritenuto*

8vb-----

La ciudad bajo el agua

"...de colores, ondas y burbujas y a lo largo la ciudad"

53 *Allegro espressivo* (M.M. ♩ = c. 120) *Rubato* ----- *Non rubato*

Sax.

Allegro espressivo (M.M. ♩ = c. 120)

Pno. *mf*

57 *f* *mf*

Sax.

Pno. *f*

61 *pp*

Sax.

Pno. *mf* *mp*

8vb-----

65

Sax. *mf* *f* 3 3

Pno. 3 *f*

69

Sax. *mf* 3 *f* 5

Pno. 3 *f*

* Reo.

73

Sax. *mf*

Pno. *f* 3 *mf*

* Reo.

77

Sax. *f*

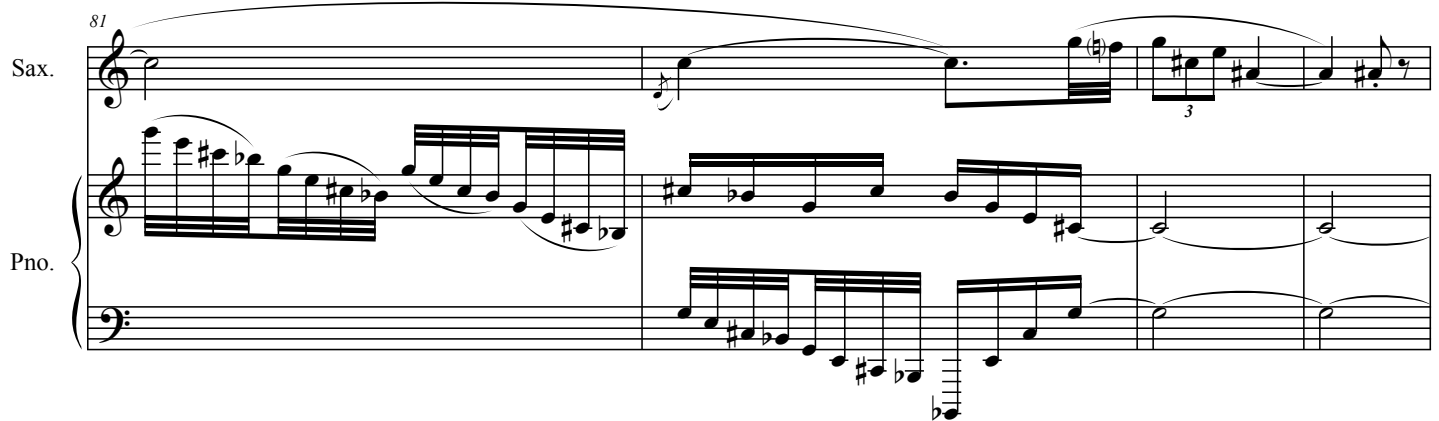
Pno. *f* 8va

Hold until mm. 96

81

Sax.

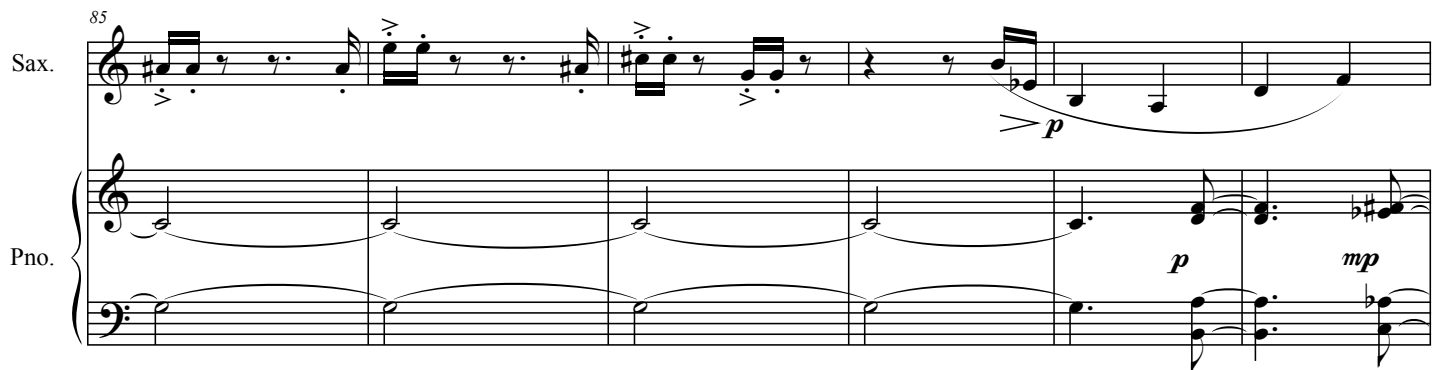
Pno.



85

Sax.

Pno.



91

Sax.

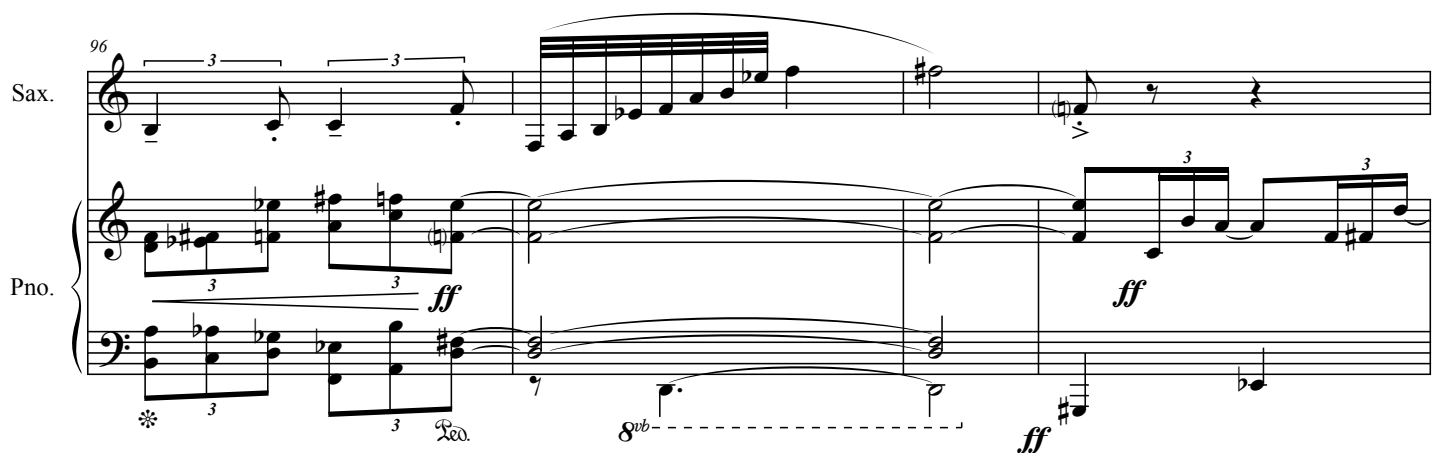
Pno.



96

Sax.

Pno.



100

Sax.

Pno.

f

3

105

Sax.

Pno.

mf

mf Legato

3

3

3

3

109

Sax.

Pno.

f

3

3

3

3

113

Sax.

Pno.

f

mf

3

3

117

Sax. *mp* *f*

Pno. *ff* *f*

121

Sax. *fz*

Pno. *ff*

125

Sax. *ff* *mf* *f*

Pno. *f*

129

Sax.

Pno. *f*

Red.

8vb

3

3

3

3

Red.

Detailed description: This musical score is for a Saxophone (Sax.) and Piano (Pno.) duo. It consists of four systems of staves, each with a Saxophone staff on top and a Piano grand staff (treble and bass clef) on the bottom. The first system starts at measure 117. The Saxophone part begins with a half note, followed by a quarter note, and then a series of eighth notes. The Piano part features a series of chords and a single note. The second system starts at measure 121. The Saxophone part continues with eighth notes and a half note. The Piano part has a series of chords and a single note. The third system starts at measure 125. The Saxophone part has a half note, a quarter note, and a series of eighth notes. The Piano part features a series of chords and a single note. The fourth system starts at measure 129. The Saxophone part has a series of eighth notes and a half note. The Piano part features a series of chords and a single note. The score includes various dynamic markings such as *mp*, *f*, *ff*, *fz*, *mf*, and *f*. There are also articulation marks like accents and slurs. The score ends with a double bar line and the word 'Red.' below the Piano staff.

133 *f marcato*

Sax.

Pno. *ff marcato*

* Reo.

137 *ff* *f*

Sax.

Pno. *f*

Reo.

141 *fp* *f*

Sax.

Pno.

145 *Poco rallentando* (sounds like bubbles under water) *mf Legato* *f*

Pno.

Reo.

149 *mf*

Pno.

Reo. *al niente* (overlap with next solo movement: [Alto Saxophone attacca])

Monólogo Solar

"plegaría por la danza del Sol"

A tempo di cadenza (M.M. ♩ = c. 120)

Sax. 154 *Solo* *mp* *mf* *frullato*

Sax. 158 *mp* *frullato*

Sax. 162 *mp* *mf* *3*

Sax. 166 *mp* *p* *mf* *3*

Sax. 170 *subito p* *f*

Sax. 174 *frullato* *mf* *mp* *mf*

Sax. 178 *mf* *f* *7*

Sax. 182 *mf* *f*

Sax. 186 *mf* *p* *mp*

Cover # 2

Tango a fuego lento

"...hacia la luz desde lo que arde"

Poco larghetto ma espressivo cantabile (♩ = c. 58)

194 *mf* Sax. *mp*

Pno. *sf* Larghetto (♩ = c. 58)

(One pedal per each complete measure)

197 *mf* Sax. *mf*

Pno. *sf*

200 Sax. *mf*

Pno. *sf*

203 Sax. *mp*

Pno. *sf*

206 *mf* *mp* 3

Sax.

Pno. *sf*

209 *mf* *f* 3

Sax.

Pno. *sf*

212 *f* *mf* 3 *f* 3

Sax.

Pno. *sf*

215 *mf* 3 *f* *Ritenuato*

Sax.

Pno. *sf*

Detailed description: This page contains a musical score for Saxophone (Sax.) and Piano (Pno.). The score is divided into four systems, each spanning three measures. The key signature has one sharp (F#). The first system (measures 206-208) features a Saxophone melody starting with a *mf* dynamic, followed by a *mp* section with a triplet. The Piano accompaniment consists of chords and single notes, with *sf* (sforzando) markings. The second system (measures 209-211) shows the Saxophone playing a more active melody with *mf* and *f* dynamics, including a triplet. The Piano accompaniment continues with *sf* chords. The third system (measures 212-214) features a Saxophone melody with *f* and *mf* dynamics, including a triplet. The Piano accompaniment has *sf* chords. The fourth system (measures 215-217) shows the Saxophone playing a triplet with *mf* dynamics, followed by a *f* dynamic section. The Piano accompaniment has *sf* chords. The piece concludes with a *Ritenuato* (Ritardando) marking.

218 *mf* *Poco rallentando*

Sax.

mp *mf*

Pno. *sf* *Poco rallentando*

Attacca

Triple aliento solar

"De los consejos y sapiencias de Gucumatx, iun canon!"

222

Sax.

Lento ma cantabile (♩ = c. 40)

Pno. *p Legato*

* il pedale a piacere

225

Pno.

Ritenuito

229

Sax.

Lento ma cantabile (♩ = c. 40) *p*

a tempo

Pno. *mp Non legato*

232

Sax.

Pno.

236

Sax.

Pno.

mf Legato

239

Sax.

Pno.

mf *3* *mp*

242 *Poco rallentando*

Sax.

Pno.

Poco rallentando *p* *pp*

Éter

"Desde el meztizaje"

Largo ma brillante (M.M. ♩ = c. 42)

8 (# of vibratos per duration) *mf* *mp* 9

Sax. *p*

Pno. *mp* *mf* *mp*

f (One pedal per each complete measure)

244

Sax. *mp* *mp* *mp*

Pno. *p* *mp* *p*

247

Sax. *mp* *mp* *mp*

Pno. *p* *mp* *p*

250

Sax. *mp* *mp* *mp*

Pno. *mp* *mf* *mp*

253

Sax. *mp* *mp* *mp*

Pno. *mf* *mp* *mf*

Sax. *mp* 2 *mp* 3 *mp* 5

Pno. *mp* *p* *mp*

256 259 262

Sax. *mp* 8 *mp* 12 *mp* 5

Pno. *mf* *mp* *mf*

259 262 265

Sax. *mp* e *mp* 6 *mp* 2

Pno. *mp* *mf* *mp*

262 265 268

Sax. *mp* e *mp* 9 *mp* 8

Pno. *mf* *mp* *mf*

265 268 271

268 *mp* 7 *p*

Sax.

Pno.

270 *mf* *mf*

Sax.

Pno.

272 *mf* *mf* *mf* *mp*

Sax.

Pno.

275 *mf* *mf* *mf*

Sax.

Pno.

Detailed description: This musical score is for a Saxophone (Sax.) and Piano (Pno.) duo. It consists of four systems of staves, each containing a Saxophone staff and a Piano staff. The key signature has one flat (B-flat). The time signature is 8/8. The first system (measures 268-269) features a Saxophone melody starting on a whole note G4, followed by a half note F#4, and ending on a quarter note E4. The Piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The second system (measures 270-271) shows the Saxophone playing a series of eighth-note patterns, while the Piano provides harmonic support with chords and single notes. The third system (measures 272-273) continues the Saxophone's melodic line with varying dynamics, and the Piano accompaniment includes chords and single notes. The fourth system (measures 274-275) concludes the passage with the Saxophone playing eighth-note patterns and the Piano providing harmonic support. Dynamics include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte).

Sax. *mf* *mp* *mf* *mf*

Pno. *f* *mf* *f*

Measures 278-280. Saxophone part: measures 278-280. Piano part: measures 278-280. Dynamics: *mf*, *mp*, *mf*, *mf*, *f*, *mf*, *f*.

Sax. *mf* *mf* *mf*

Pno. *mf* *mp* *mf*

Measures 281-283. Saxophone part: measures 281-283. Piano part: measures 281-283. Dynamics: *mf*, *mf*, *mf*, *mf*, *mp*, *mf*.

Sax. *mf* *mp* *mf* *p* *mf*

Pno. *mp* *mf* *f*

Measures 284-286. Saxophone part: measures 284-286. Piano part: measures 284-286. Dynamics: *mf*, *mp*, *mf*, *p*, *mf*, *mp*, *mf*, *f*.

Sax. *mf* *p* *mf* *mf*

Pno. *mp* *mf* *f*

Measures 287-289. Saxophone part: measures 287-289. Piano part: measures 287-289. Dynamics: *mf*, *p*, *mf*, *mf*, *mp*, *mf*, *f*.

Sax. *mf*

Pno. *mf* *f*

Sax. *mf*

Pno. *mf* *f*

Più mosso *Poco libero*
Sax. *f*

Pno. *Più mosso*
ff

Sax. *mf* *tr*

Pno. *f*

296 *senza trino* *f* *p*

Sax.

Non libero, marcato

Pno. *ff* *fff*

8

The musical score consists of two staves. The top staff is for Saxophone (Sax.) and the bottom staff is for Piano (Pno.). The Saxophone part begins with a measure marked '296' and 'senza trino', followed by a long note marked 'f' and then a measure marked 'p'. The Piano part begins with a measure marked '8' and 'ff', followed by a complex, rapid passage marked 'Non libero, marcato' and 'fff'. The score is written in a key with one flat (B-flat) and a common time signature (C). The Saxophone part has a long, sweeping line over the first two measures, and the Piano part has a long, sweeping line over the first two measures.

Cuernavaca, Morelos; México. 2006